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1966 NECROLOGY the in the fentesy film world

THE MEN BEHIND THE COMICS..... Marvel's marvelous Jim Sterosko

THE BRIDES OF FU MANCHU CeF's publisher your Pu on this flik ...

HORROR CENTERFOLD SPECIAL Artist's rendering of THE TIME MACHINE . . . FRANKENSTEIN TV MOVIEGUIDE

COMIC BOOK FANDOM

How columnist Lovis Block bolloons forth ... LATEST MOVIE NEWS

1966: THE YEAR IN FANTASY BOOKS CoFANADDICT'S WORLD OF FANDOM





#### \* Special recommendation

"ALLURES (8 min-Belios-1966), Jerdon Belson, recipient of a Food Fooddation grant for file-making, has created a kinetic experience in transcends speed file. A shifting topostry at the control of the control into the lateration of the internal cosmo-il to Celer. It is Celer.

\$1,000 DRINKERS, THE [Heeri-1966]. Revine vampire thriller made in Philippines. Some caserts his evil influence until defeated by grayer and suced sharms, incuminations and vecodes states. Amelio Fountes, Ronald Remy, Celer. ne tolate. Amelio Faurine, Roseld Reny, Celer-TRE SINES OF FU MANCHU (14 nin-7-2-7-0). Doughten of pre-erful pellitical and industrial facures held copilite by shinter FU. Not of entertaining on Fees of Fu Manthy, first in the ceires. Some histories underplying by principal invalved, good period otnophers. Christopher Lee, Douglas Wither, Mark Versici. Celer-Lee, Daughis Willer, Maire Verlati. Cater. CULLOE-Sch (110 ein-Signer III-1964). Third leanare from Felish director Roccox Folorabi. Regulation, Keife in the Woter, Two Men and a Wantirche). Seen superb moments with perfect performances in this tordenic block consely. Dereid Pleasence, Lional Stander, Franceisto Bor-

lear.

DR. GOLDFOOT AND THE DIRE LONES (15 min-AIF-1966). Four sessed to Dr. Goldfeet end to-stillate Machine Fourtree France and Cicks, to-doubtedly the warst conselly term, in retire obstitution of the conselly term, in retire to the consellent of the consellent of the con-traction of the consellent present of the Hardin Server (Sheete, shares). Vincent Price, Febbor. Celer.

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FRANCEMSTEIN CONQUES THE WORLE - Telebu-Superstein/AIF-1766/. Heard : U.S. firdler with glant Tronkenstein baltiling Godalfortype diseaser. Origine Treakenstein vir the Glant Devil-file, heads streened pix and set aut the Gie Rich, which centularly couldn't have been considering poor spelify of revoising effects. Francessein angle oppin politics.

Tadau Takushina, atc. CelesCope.

JOURNEY TO THE BEGINNING OF THAT ;
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Bernell, Celer, "Demon-Jones-1963). Science Sedio-lave stary reade "offer the Bland World Wor's thours society strongling to service. Bodd end brilliant weak from director Chris Monker, who Golden Astronof, Treate Science Fritien Featived the International Film Critics' Prince the Frit-ley of the Sedion Sed Marker, who

17'S KILL UNCLE (92 min-Univ-1966). Routine tion: Costle horror cereely obser marke size between uncle and children. Strongs imax, but not unassed enough to warrant a sit. Good performance by Nigel Green. For and, Mary Bodham. Celer. Cardi, Mary Badham, Celer.

MADEMOISELE (1933 min-Lapert-1966). Jeann
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"WHAT'S UP TIGER LINY (80) some ANT-TOKO. Imposite General, flees by Woody Allen routine Japanese says the files. Seed style, and the second control towers. Beself is considered billion's Charles and the second of the second o WILD ANGELS 190 man-AIP-1966 WHID ANGELS (10 mes-AIP-1960). The "inst-con" of contemporary society in displayed in this Boper Genson Elm which opened the Verice Film Fashvol. Whench, slick ond exempts for corny manelity, but without Commit the forements by Homey Saintie, which should be of forements by Homey Saintie, which should be obtain in a recording studio. Sequel, titled Devil's Angels, is in the works, but Commit is now wroughing up The Seigh, bill 150 film Pater Fondo, Neony Sheetin, Gloss Leddy, Dock Hiller Cales.

Noncy Sinetro, Grove Lodd, Dock Miller Celeir WOMEN OF THE PRENISTORIC FLANKT 127 min — Recolors 1956b. Josh Revolut's Bedger Parkets 127 min — Recolors 1956b. Josh Revolut's Bedger Parkets of triplical places inhabited by core people. Choop of triplical places inhabited by core people. Choop couldes model printeredly for this bester to the place of the





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Enterprise.

The presence of psychological tensions among evew, recurring love themes, recial hermany and philosophical disloques is a refrashing change from teleseries that call themselves scit and does only with children's anise, rate and predictable plets, cheep of \$1.48 RBK could be mode into a remonship feature-length metion-picture if released with additional scenes.

Just why is the Enterprise floating through space? In the words of Gens Reddenberry.". Just on seen once discovered and subdued new continents here on Earth, bold men will serreday venture into the fundantic unknowns of space..."

The Enterprise is larger than any known nevol vestalf this or grass weight of 19,000 tons, containing 14 decks, all widther the 250 facer thick spectational body of the ship. Within thats decks lives a crew of 430, it is a self-swatchining cord with a trough or the ship. Within that we have a crew of 430 to 1 and 1 a

propel the ship. Behind-the-scenes of Desily Studies' Enterprise set, on stoge number nine, is the man who hold the ship-special-effects man Jimmy Rugg. Rugg is most proud of the intricate bridge, the nerve-center of the eraft. Rupp had this set built in eight sections: when these sections are rolled together on their special hydraulic jocks, they form a complete circle. During filming, each section is usually moved to accommodate a camera-boam. Hundreds of operational sequential instruments are present, and all these can either be controlled from a master panel offstage, or by the actors themselves as they sit at their various stations. Each section of the bridge has an independent power-supply mounted in its own soundproof box. Hundreds of hours were required to complete the wiring job. When asked how many feet of wiring went into con-struction of the bridge, Rugg laughingly rapiled, "You'd have to measure it in miles,

### THE CREW

possesses the mind of a computer when netting the Enterorise out of tight situations Running the ship in a strict but personal manner, Kirk has proven hierself to be a man of many human emotions. Kirk's roman tie affairs are made believable by first showing his need for human love, then by showing the owe most girls experience when they learn he's captain of the Enterprise. A most fontastic catch, figure the girls, and Kirl's anly too happy to oblige them for a time Mr. Speck (Leonard Nimray) command on the Enterprise, is STAR TREK's most interesting character. Speek is only half-human. His mather was an Earth-woman one of the colonizers of the mysterious planet Vulcan, and his father was a Vulcanite Vulcanite men only marry for reasons of roce perpetuation, and, when an Earth-woman proposed to him. Seach's father ascepted for purely logical reasons. Because Vulcanites reason logically, without considering emotions, every star-ship is required to have a native of Yulcan aboard. Usually they are full-blooded Yulconites, Spock, who's predominantly Vulcan in nature, is half Earthling, which makes for a very interesting situation. It seems that when Yulconite needle first experienced the impact of Forth emotions, from colonizers, they immediately



## STAR TREK story by Allan Asherman

decided that emotions were definitely ou So semi-Vulcanites like Spock were broughtup by their parents to feel disdain at the Little emotion they possessed, and to always hide their true feelings. Kirk and the Enterprise crew continually try to trick Spack into expaning his emotions in hopes that he will become less logical and more human. Spork your he has an emotions, even the they have been exhibited in the post during times of crisis. He never has experienced love, and week after week insists that "Vulconites are not volverable to that Earthemotion!" He has, however, experienced levelty, and has even risked his life to seve Kirk and Enterprise several times. When the crew refuses to believe his logical conclusions of times Spock experiences frustro sign. With each adventure, Mr. Speck appears to be humanizing himself more-and-more, much to the relief and assurement of the

craw. Doctor Leonard "Bases" McCay (De Forust Edlay) in the most outpublish and horset Edlay) in the most outpublish and horset Edlay in the most outpublish and the season of the Edlay outpublish and the Edlay outpublish and the Edlay outpublish and confident of ECA McCay outpublish and confident of ECA McCay outpublish and the town of Kfc's decisions. Speek viscilly intervenent one relative Edgalay) over opposed the Edward Speek outpublish and the Cay of the Edward Speek outpublish and the Edward McCay in date the Coher-incape of the Enterprise Armony output on the Edward Speek output of the Edward Speek output output of the Edward Speek output out

Youman Janice Rand (Grace Lee Whitney) is a female officer assigned to the Enterprise because, as Captoin Kirk soys, "I dearly stipulated to Starfleet Headquarters the did NOT want a female voemant" is in love with Kirk, which further complicates matters. He treats her as an officer, delivering orders in a barking tone but occasionally applogaing for his stern manner. It's clear, owever, that Kirk is also in lave with her, On one occasion, when on olien intelligence announced he would destroy the Enterpri five minutes. Kirk and Janice briefly hyddled close for mutual comfort. When the danger was overted, Kirk returned to his natural, barking self. In defense of Kirk's attitude, she often tries to adopt a professional attitude, only to fall to pieces and run to her Captain for comfort. One is left with the impression, however, that Coptain Kirk and Youman Rand will one

op committeelens officer Uhura (Nichola) is expr. energ wife who is censteally cheering up the Enterprise over during recreation hours with song played on a fautotic electronic lyre. Miss Uhura signed on the committee of the

Mr. Sulve (George Tokel) is the Enterprise helmanca. He offer speeks of remontic post eros, and has expressed desires to be part of most of these past eras. He loves excitement, is an expert novigator and friend of Coptain Kirk.

#### THE ACTORS

winom anomer, born in Canada, effected Mantrell's McGIII University. Active in compus theatrical productions, Shatner produced a compus veriety show during his senior year, and in 1932, he graduated with a 8.A. Shotner than joined the National Reper-



tory Theatre of Ottowa, where he samed \$31 a week and obtained much of his acting knowledge. Soon the young actor left this group and joined the famous Stratford, Ontaria, Shakespeare group where he case from the ranks of understudy to co starring rales in such masterpieces as The Merchant of Venice and Herry V along with Guinness and Anthony Quayle. After a brief stint on Broadway in Temburleine, William was affered a lang-term contract by 20th Century Fox. He turned down this cosp in fovor of returning to Conodo for the lead in a television play which he had written. While stoging this drama, William met a young actress named Glaria Rand whom he later married. In New York he performed in such to shows as Geedvear Pleyheuse, Philos Ployheuse, Studie One, Armstrene Circle Theatre and Olenibus, After his mavie debut in The Brethers Koremazev the starring role in Broadway's The Werld of Suzie Weng, made Shalner's career. He has since starred in Judgement at Nurem-berg. The Explosive Generation and The Intruder, and a teleplay he wrate was said ta Faur Star Productions as a vehicle for Tany Rondoll. Shatner is a good skier and skin-diver. He has two daughters, ages eight and five.

Leenard Nimey had his first acting experience at the age of eight, when he appeared in a production of Honsel and Gretel. He has since appeared in over 80 tv shows, with his favorite portrayals in Rowhide, The Virginien, and Dr. Kilders. He also considers a performance in Otto Binder's I Rebet on Outer Limits as one of his best-He is also a producer, having co-produced and starred with actor Vic Marrow in Deathwetch, a Jean Genet play concerning prison-life. Nimoy and Marrow spent five years with this production, eventually doin a film version. Nimoy, married in 1954, has a girl (11) and a boy (10).

De Ferret Kelley, a native of Georgia, moved to California at 17. He then come East to New York City, where he goined acting experience for stage and television, then returned to Hollywood where he acted in Playhouse 90, Gunsmoke, You Are There, Navy Leg and Benanze. Among the films he has appeared in one Gunfight at the O.K. Cerrol and Raintree County.

Grece Lee Whitney was a professional singer who still entertains at private parties. blande, 120-pound actress was berr in Ostroit, Michigan, where she graduated high school before moving to Chicago. There, she become a model and a vacalist. She

enjayed a Broadway career, and has also appeared in hundreds of ty shows and movies, including Some Like It Het,

Nichelle Nichels, a brilliant singer and dancer, was barn in Chicago. She has studied acting there, in New York and Los Angeles. While she was in New York, she appeared at the Playboy Club and Blue Angel. She has been nominated twice for the Sara Siddons Award for Best Actress of the Year. She appeared in the title rale of a Chicago production of Carmen Jenes and wan recognition for her nerformence in James Baldwin's Blues for Mr Charlie before she entered television,

George Takel, who portrays the travel-laving parigator Mr. Suly, is a real-life explorer. He has joined expeditions into the Rocky Mountains, the Alaskan panhandle, many trips into Beje Colifornie, and has also toured Europe. A native of Los Angeles, he originally studied architecture at University of California at Berkeley, Later, he transferred to the LA branch, majoring in theatre arts and minoring in Latin-American studies. In 1960, the 135 pound, 5'7" ecte graduated with a B.A. While in college orter George debuted on Playhouse 90. He has ince appeared on Perry Mesen, Hawaiian Eve. Checkmote, and I Sey.

# SPN

eonard Nimov went out of his way to play a role that's out of this world To start with, he had his ears and evebrows pointed

He didn't go in for anything as drastic as surgery. He just goes in for a daily hour-and-a-half makeup job before reporting for duty as Mr. Spock, the science officer aboard the USS Enterprise, the giant space cruiser on NBC-TV'S STAR TREK.

Mr. Spock isn't just an ordinary science officer. "His father who had pointed ears and eyebrows was a native of the planet Vulcanis," says Nimoy. "He married an Earth woman. I'm their son." Nimoy, however, is strictly an Earthling, "My mother and father immigrated from Russia in the mid-Twenties. My mother came directly to the United States, my father came here by way of Argentina. I was born in Boston."

Nimov lived in Boston 20 years and attended Boston College, majoring in drama. He spent 18 months with a Special Services group in the Army. Then he enrolled in the Pasadena Playhouse, supporting himself as a cabbie, soda ierk, movie usher, delivering papers and working in a pet shop. Married in 1954, he and his wife, Sandra, have two children, a girl and a boy It's a fairly normal background for a human being, so Nimoy has to look elsewhere for insight into Mr. Spock.

'Spock," says Nimoy, "is described as a 'man' with a logical turn of mind inherited from his father. Because Vulcanians regard any display of emotion as a breach of good taste, Spock rarely betrays what he is thinking or feeling, either by his speech or his facial expression. He cannot mask his cat-like curiousity about everything of alien origin. He's an intriguing character. like a man with many secrets, He's perceptive, beyond normal human perception—and yet he can be caught by surprise." Nimov explains how he methodically went about becoming Spock: "I started

to read a lot of science fiction to get the feel of the field." Previously, his reading leaned towards Salinger, Steinbeck and Shakespeare. "I found that science fiction can be intelligent and entertaining, I also read current events about space flights, astronauts, flying saucers. I looked at a lot of pictures, As I became tuned in to these things in my daily life, they affected the character of Spock. He started to evolve, unconsciously. We decided that his manner would be suggestive of an educated speech. Spock probably learned English formally. To achieve this kind of speech pattern I listened to recordings of Somerset Maugham reading his own short stories."

Nimov has played many roles, but never one like this. He's done more than 80 ty shows, made seven major movies, including SEVEN DAYS IN MAY and SECONDS, and appeared in many critically acclaimed stage productions, including THE THREE MUSKETEERS. STREETCAR NAMED DESIRE, MONT-SERRAT, and CAT ON A HOT TIN ROOF.

The closest I've come to this role is when I played lawyers," says Nimoy. They had some of the logical precision of Spock." But there is one essential difference. None of them had -Sheb pointed ears.

### SPECIAL-EFFECTS

The most spectocular of the special-effect devices is the Enterprise itself. So gigantic is the actual croft that the Enterprise minigture is over 14 feet long. It was made large to give the oppearance of huge size when photographed from close-up angles. Many lights and pretruding godgets look convincing when the miniature is shown an-screen because hundreds of lights within the model ship octually work. A process superimposure photography is used to make the Esterprise glide through space or flash across gigantic distances in mere seconds. Within the vessel, many more superscientific devices of the future ore depicted os everyday working realities.

scientific devicus of the future over depicted or everyday working restlicts.

The glant creft was ossenshed in outside plant creft was ossenshed in outside fine and the second of the first was all revisioning oblifiers, it is incorpoble of lending on a plant. A device coiled a saff-vertexing oblifiers, it is incorpoble to the plants, it is a free first the ability of the second of plants of the first the ability of the second plants of the second of plants, it is a local plant of the second of plants of the second of the

converted into electrical particles. These particles are then picked-up by the machine's control-board and beamed down to the planet where they are then restored to their normal shapes. Inonimate objects are also beamed back and forth, enabling the Enterprise to take on fuel, supplies and personnel. The ship's personnel must have a means of protection when they explore alien environments and a method of keeping communications with the Enterprise, Both these needs are answered by one unique instrument—the phoser. The redio portion of the phoser is independent of the weapons portion, a ray of intense heat not unlike the losers in use today. However, these losers are ultra-miniaturized and run on stomic power. The word phoser simply stonds for a more perfected and practical model of a loser. If a phoser is handled by an expert (and all star-ship personnel are ex-perts in the handling of this weapon), it is copoble of gently tranquiliting a person ar violently disintegrating mother. But these little weapons have one weakspot: If a phaser is left on for long period of time. the atomic powerplant in the weapons section overheats, and an explosion results which is strong enough to destroy on entire deck

of a phaser consists of a transmitter-receive setup on which messages are sent and received over the otomic energy-beom. A sub-ministurized telephone-like godget receives beams from another phaser and conwerts their current into speech potterns. (The bosic principal on which this transveil functions has already been proven by a loser-beam used recently to send a message to a team of Gemini astronouts.) The phaser's operation is depicted by a superimposed line of blue electricity and the transporter effects are superimposed aronge flecks of electrical sparks, seen over a fade-in motte of materializing crew members. Authors of distinction in the

colors folial have recorded and 10 S MR TRE.

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-Allen Atherms

This regulative scenario from the down of lime is one of many dangers fassed by the crew of the shuttlescrib Gollies in their struggle to survive while wrecked on a loss planet in "The Gollies Seven" episcole of the shuttlescrib of the Gollies Seven" episcole of contract feet and special solution in desirion which would have soot him his life had he been influenced emotionally. When, oh when, will the Enterprise craw been down on Spock's hours planet with the contract of th



## STAR TREK FOREVER

### An Endorsement

STAR TREK is the best dramatic TI series ever mode! Early doubts were quickly dispelled

Early somes we quest, who per land, in one program. The one for the land, 1861, where Nimoy, Side and the land, an

Whether it's the ideal combination of Gene Roddenberry's ingensity and outstanding sergite plus landsome devor and winning special effects; whether it is also heroic William Shatner who, as a funnistic Odysseus, has a fine cust for his palactic Arganust—one thing emergewith beilliant clarity: LEONARI) NIMOY!

He of the pointed ears, pierving eyes and insertuable face! He who carries himself with Olympian dignity and a touch of elfin magic with each neverment!!

earh movement!!

As one of the most striking personalities ever to achieve stardom. Nimoy has a sensitivity and charismast that appear too rarely—that eventive fire which sets apart lackinger hash from suits like Stanley Ridges, John Barrymere. Orson Welles and John Carratine.

Those with ample memory might recall Nimoy in a variety of TV and movie coles apaming, over fifteen years. After "Mr. Spork," an outery of disbelief could be raised at the thought of Nimoy in a Dead End Kid style part in Billy Halop). When cast as KID MONK BARONI (1952) opposite Bruse Calsot, Nimoy won critical acclaim for a job well done as the very nelly leader of a rather massvery gang of delinquents. Nimoy as "Baroni" appears doesned to end in prison or in the gutter with a price of the price, however, finances a plantic surgery job that benefits Nimoy counetically, polirianily and norially (at this point turces almost of "Mr. Spock" appears, plantic surgery had not given him on plantic surgery had not given him

Before STAR TREK, Nimoy won finether recognition reveral reasons ago as the heroic newspaper reporter in an unmonally excelled to UTER LIMITS in the <sup>1</sup>R rebot<sup>2</sup> two-patter isauhored by our very good friend, Outo Binder, who's also written for dozent of comic books, inversion of the state of the state of the SUPEEMAN LA, could all Physics note and science articles, and SFantasy more than thirty sent.

Perhaps STAR TREK might have won arckism even without Nimoy. But it would be as if a ship had a faverite officer for years; he becomes a befored member of the "Fasnity." Not that the ship would be less seaworthy, but a long trip without his presence would be an-

In the beginning, STAR TREA's case even ence player in reportion company, asyle. Gradually, it became obvious this van no longer turn. Seylist are now as the service of each player, even if substantial character alteration are made in story adoptations. STAR TREK's there is no service in the bare of a season of the service in the bare of a season of the service in the bare of a season of the service in the bare of a season of the service in the service





STAR TREK is also the best fantasy to date since it is also the most consistent, by adult. Hardly menning to disparage celebrated predecessors as TWILIGHT ZONE, THRILLER or ALFRED HITCH-COCK—all seere fine at times—but, condumit them all, never enough of the

Around 1961, Red Serling expressed how he could do better, and had preven it, but that it was vital for him to soft-peddle "indepth" material for fear of being treamed in a ratings hattle or ralled down on the carpet by front office as-brass demanding to know whether or ralled down on the carpet by front office as-brass demanding to know whether or thing. But in the years since then, a color, hipper generation has grown up and taken over TV watchlus.

and taken over TV watching.

Blessings on the assorted heads of STAR TREK should be ample for a talent combination found all too rarely; the kind raved over when first seeing METROPOLIS . . . the awe fell as Raymond Massey brought peace with "Wing-Over The World" and manned the Space Gun in THINGS TO COME . . and

Exis the post. Enter the future. Let us all happily pird our loins for a new era whered in by the starship Enterprise. And now, , being it is time to end compromise, let the veil be torn asunder; let the curtain be parted and the windows opened all the way for hadly wanted freels hir. This is the STAR TREK are the era to begin sweeping away clouds of creative entalevement—the age of blow.

ing minds:

To that dull and square segment of TV recking so much of that rancid air of detergent pollution, of dim-witted agency domination and adverpy intelligence, a warning:

Shorking as ft may be to some, a

see Shecking as it may be to some, as the public is investigate in the public invest



## SAUCERS DO EXIST

say William Shatner, Roy Thinnes and Stuart Whitman









She with a Yoshika 635, hh is the most earlierant UEO photographs ever taken, On August 3, 1965, James scot, new 19 of Boever, Penn, we making time expansive of the most when this designing object appeared in the finder for 20 seconds. Author John G. Foller ("The Interrupted Journey") investigated the sighting contentioned the plan and societ is on the dark placed of his excellent UEO had "Praction of Seen". Locks contentioned the plan and society is on the dark placed of his excellent UEO had "Praction of Seen". Locks placed to the plan and the plan an



was a non-believer who now believes," says Bill Shatner, of STAR IREK. "One of my closest friends has Ilways believed and validly tried to get me to accept their existence. But it wasn't until recently that I decided flying saucers do exist."

"I used to feel that if the saucers existed," continues Shatner, "that not ust a chosen few would know of them out everybody in the world. After all,

It would be the greatest news story. The story of the sto

friend commented on the New York City power failure by saying it wasn't an isolated event. That it was the third such calamity. This struck me as being unusual and I began to re-search the facts."

Sharner discovered that there are existing pictures of so-called saucurs. He learned there are thousands of sightings every year by responsible people—policemen and airplane pilots people. Shatner terms, with no axe to grind.

## Christopher Lee



CoF: Fram what you say, do you think you would have been better suited to silent films?

Lee: Na, nat necessarily. I think I am ane of the very few actors around taday who is prepared to play a part without speaking. There aren't many who are prepared to, and, candidly, I dan't think there are many who could. At least, I'm anly gaing by the fact that I never see anybody, practically, who plays a part without speaking, and I've done it three times.

CoF: You seem to be opposed to the realist cinema . . .

Leas I'm nat appased to it. I think it's naturally a part of the cinema or the art form. I'm not expased to it-I'm just not particularly attracted to it ar interested by it because I find that everything that goes an oraund us is so very ordinary these days and so very humdrum in so many respects that I'm nat particularly interested in seeing it partrayed in frant of me on the screen. One is so familiar with life that to see it held up as a mirrar is of na great particular interest to me, I'm not opposed to it . . . I think it's given a lat of highly inflated reputations to a lot of actors and actresses who are really only capable of playing one particular part and wha, after one picture or two, have became sa-called stars as a result of playing in the realist cinemo. This to me is complete nonsense. If you do a stary about the bay and airl next door and you pick the boy and girl next door and they can only play the bay and girl next door, this doesn't make them stars. Where is the experience, where is the talent, where is the

stature?



mous amount of motorial which can still be explored and developed olong the lines of the macabre and the grotesque and the gruesome, the weird, the peculiar. This offers limitless opportunities to the actor, director, writer and designer, CoF: Do you think horror films have

a cathartic value?

Lee: I think so, I've said this before. I'm not just quoting what doctors say, I think this is true, I think they do. I think they purge you of tension, they help you to let off steam They form a sort of emotional safety-valve, People like delicious shock of one kind and another you know. I don't think they can possibly do any harm whatsoever unless they are so obviously allied with everyday life that the sort of things portrayed can be done by anybody . . . then the danger starts. But the kind of thing we do which is basically improbable and unlikely and, anyway, is not a modern story, does not. I think, present any danger whatsoever.

CoF: We have a theory that as well as hoving cathartic value, these films provide an outlet for superstitious fears which would otherwise be given over to belief in dragons and demons . . .

Lee: Well, we oll believe in dragons and demons, don't we, really? In one way and another, All of us have nightmares; the world of dreams and the world of psychiatry is a strange and dark world. I think all of us have our monsters in our lives . . . whether it's an ordinary human being worrying obout the football pools or whether it's a professional skater worrying about folling flat on his back or whether it's a golfer worrying about a foot putt for a thousand pounds. There is your dragon. All of us have it.

CoF: Do you think the audience identifies with the monster?

Lee: Do you mean that they put themselves in the place of the monster? Well, I try and make them, as I've said before, feel sorry for me. I try and make them pity the creature whether he is a ferocious beast like Dracula or a helpless child like Frankenstein's Creature. I try and portray the loneliness and the pathos of the character so that audience can feel pity. If they feel pity. I think they do ally themselves with the character I'm portraying, I think they see themselves in the characters . . , perhaps in all of them



CoF: Which classics hove you seen with which you were not osso-

ciated? Lee: I saw THE GOLEM the other day, the 1920 silent German version. Most interesting. This was because I intend to make it agoin. I saw FRANKENSTEIN, which I thought was superbly done. Wonderful performance by Karloffreally marvelous. I've never seen any of the Dracula pictures nor have I ever seen Fu Manchu. I seem to remember Chaney's HUNCHBACK OF NOTRE DAME, No. I never sow NOSFFRATIL I've seen very few of the classic films because the opportunities are so limited these days. Very, very few. I saw o lot of the Karloff/Lugosi pictures when I was a lot younger before the war, but I wouldn't call them classic pictures. You're referring to the Frankensteins, Draculas, Mummys and things . . . No. 1 haven't seen them. I did see THE HANDS OF ORLAC with Peter Lorre. I also saw the German silent with Conrad Veidt. That's about all. CoF: Which of the recent ones have you seen with which you haven't been associated? Have you seen any of Corman's? Lee: No never Oh wait a minute

What about COMEDY OF TERRORS? Was that by him? CoF: That's Jacques Tourneur. Lee: Ah, yes, I saw that, I thought there were some extremely amusing things in it but mostly done by Peter Lorre, who gave a glorious performance, That I enjoyed, It was amusing, it was fun-which was what it was meant to be, it's escapist entertainment and pleasurable. But that, of course, was a deliberate parody. It was meant to be omusing; it wasn't frightening. I've never seen Roger Corman's work, I'm ashamed to say, I didn't see THE MASQUE OF THE RED DEATH or THE TOMB OF LIGEIA. He has asked me to work for him. but the occasion has simply never arisen. Anything recent? Let me see . . . I didn't see THE NANNY. saw WHATEVER HAPPENED TO BABY JANE? I didn't see FANATIC. CoF: Did you see PEEPING TOM? Lee: Yes, I was most impressed. I thought it was a thoroughly nasty film in every respect because it was a thoroughly nasty story, but I

thought it was very well performed

and very well done. It wasn't at-

CoF: Of the established filmed clas-

sics, the only ones you haven't re-

made are . . .

tractive, but it's not meant to be.

Lee: Well, I didn't do THE PHAN-TOM OF THE OPERA, and I didn't play Dr. Jekyll and Mr. Hyde. CaF: Wauld you like to do THE INVISIBLE MAN?

Lee: Yes. CoF: . . . and Count Zaraff?

Lee: Yes. You mean the ane Leslie Banks ployed . . . Yes, indeed, I would. And I would dearly love to play THE MAN WHO LAUGHS which Conrad Veidt did so brilliant-

ly. Alsa, I would like to do some of Ray Bradbury's stories. He has osked me to play the lead-Mr. Dark-in SOMETHING WICKED THIS ly well tagether.

he's done FAHRENHEIT 451 well, there is the association. I alsa heard that Gregary Peck is gaing to do THE MARTIAN CHRON-

WAY COMES, if we can set it up. ICLES, but I dan't know whether met him when I was in Hallythis is true or nat. This could be just wood, and we gat on tremendays-"tolk," you know. It very often is. CoF. What happened to your film with Karloff-SCARLET FRIDAY? CaF: I was wondering if Truffaut would be interested in doing it . . . Lee: THE DUNWICH HORROR? Never Lee, Yes, I should have thought he heard anything more about it. The prabably would . . .



first time it was mentioned was by Mario Baya, the Italian director with whom I've worked three times. Bava is a very brilliant talented man and a very charming person. He was given a script by American International. Boris didn't like the script, I understand, I was given it and thought it needed a great deal of revision, It was advertised that we were doing it together. It was even put in the popers that we were going to do it together, and, since then, there's been a complete and utter silence. I'm still hoping. It's a great subject, but very difficult to do . . . like most of Lovecraft's work. Frightfully difficult to do os he wrote it because he put so many strange and extraordinary beings into his stories that they would be impossible to transfer into the physical these days. Virtually impossible, I think.

CoF: I think the value of Lovecraft's work is that one can't fully visualize what he describes . . . Lee: Quite. It's absolutely night-marish. I've got everything he's written . . . I've even got letters by him, written to friends of his.

CoF: Does your Interest in fantasy

tee. No, it istrated long ago, I was olivery interested. . Ities enybody who's been brought up on Grimm's folly stories, as we all were. And they're much more frightening with the stories of the storie

do you like? Lee: Algernon Blackwood, Arthur Machen, Sheridan LeFanu, Clark Ashton Smith, August Derleth . . . the list is endless, as you know. CoF: Does your interest extend to sf? Lee: Oh, yest Robert Heinlein, Isaac Asimov, A. E. Van Vogt. Bradbury, of course, is the most outstanding of the whole lot, in my opinionnot just of but the macabre as well. And Robert Block, whom I know very well and a lot of whose work I've read. And, indeed, I did one of his stories on televisian for Hitchcock-THE SIGN OF SATAN.

Lee: Yes, very much.
Cof: Perhaps they will replace strict fantasy in the near future.
Lee: Yes, there is that possibility.
Everything goes in cycles you know.
Cof: Would you ever satirize any

Cor: Would you ever sattrize any of your characters?

Lee: No, definitely not. There's nothing to stop onyone else doing it. But I wouldn't. I wouldn't satirize the actual character I've played.

CoF: No, I noticed that in TEMPI DURI PER I VAMPIRI. Lee: No, that's different. I didn't play Dracula. I played it absolutely straight. I didn't see the film, but it was apparently very successful and very funny.

CoF: Do you think FU MANCHU will appeal to modern audiences?
Lee: Yes, very much.

CoF: Why?

Lee: Well, it's slightly in the current vogue. It is pure melodrama at its best. It is sufficiently offbeat to oppeal to people. It is period, which takes it out of the modern surroundings. It's elegant, it's amusing and it always has the very real question of the Oriental Peril be-









#### B

may in a skeepy Emplish, hown just twenty miles courside Lenders, built on the bunks of the Thomas. It is not the historic stones of Wadader Casis, or copil fortress belowed by all Emplishmen, outside the resort sown of Modideshood, whose botels and inna overflowed and the state of the stat

For Broy is the horns of Bonner Studios. The proof Boglish astate which is headquarters for Hommer-and which looks quille like Castle Drocula in their own films-has been the breeding-ground for some of the finant monsters to have crowled across movies scream for over a decide. And it was here that Anthony Nelson-Keys, dynamic producer of some of Hommer's biggingst lifts, tabled to some of the more studies.

"We've got wen enhibles projects when I've've got wen enhibles projects when I've've got wen enhibles projects when I've've got wen en enhibles project which are in the enhible the enhib

Altermany in the pleanning stoops—right now we're colling in SHROUDO OF THE MAMMAY And we're frished our really big under taking. PRANKENSTEIN CERATED PEANTENSTEIN CERATED MEN." Fiscally! The long-ownited saquel with Peter Cushing toking on the Baron Frank enstein surgical robes for the fourth time





I sn't farce (e.g., The Barber of Seville, The Alchemist, Feydeau's comedies) the putting on of masks? And isn't horror the removal of mosks? In Georges Fronju's YEUX SANS VISAGE (EYES WITHOUT A FACE ... which I sow in its Americon-distributed version, as THE HOR-ROR CHAMBER OF DR. FAUSTUS) the mask is a human face, which o distinguished plostic surgeon (Pierre Brasseur) moniocally attempts to provide his doughter; her own beouty was demalished in an automobile accident, for which the father holds himself responsible. Her focelessness is covered by o beautiful, eyebrowless white mosk (resembling the mosk of the Muse in Cocteou's BLOOD OF A POET). The father keeps her secluded, in a sort of petrified innocence, in their fomily monsion. Here, assisted by his mistress (Alido Volli) herself o prize specimen of his surgical ort, he tries ever more desperately to restore his doughter's foce; by luring young girls, newly arrived in the city, to his monsion; there, drugging them; and-as we see in an



opening scene, as coldly explicit as Franju's slaughterhouse film. THE BLOOD OF THE BEASTS-oftempting to tronsplont their faces to his doughter, to recreate her unrestorable beauty and innocence. Doomed from the stort, the experiments become ever more terrible (the worst one is the most neorly "successful") . . . becouse the operations have long since become o ritual, whereby the scientistfother re-enocts and compounds his auilt. Meonwhile, the doughter's

nouseoted self-hotred grows opace; until she, too, is ready to murder. The most extraordinary feature of this extraordinary film, it seems, is the way in which Fronju hos discovered for himself and converted to his own vision, o bosic image of the horror story, and especially the harror film: the removel of the mosk. As a movie imoge, the removing of mosks is one of those metophors which is birthed by the conditions of a por-

picture commands a plethoro of

The Unmasking







surfaces: the planes and appearances of reality. A film is a mosaic of they realities, so that, indeed, the hardest task of a film-maker is to create symbols... to suspend the darting, shuffling throng of realities, long enough to possess them. through symbols.

them, through symbols. The removal of masks, however, exerts the magic of stripping away o surface; and always found particularly enchanting are moments like the one in DAREDEVILS OF THE RED CIRCLE, when the heroine snatches awoy the impeccable, black-leather mask of the Lightning, whose face we are not shown. The human face is, at one, the focus of many films' reality, their most consistent reality (extreme example: Dreyer's films) and, at the same time, we are incessantly reminded, itself a cluster of unrealities: the contributions of the make-up department, the different camera perspectives from which a face can become different force etc. So, the removal of the mask galvanizes the film, by commenting on the nature of film.

In the horror story, or movie, at its best, the mask and its removal represent a kind of religious away which, unfortunately, seems to have become mostly unavailable in contemporary horror movies. By "religious," of course, I have in mind nothing secular or consoling. Rather, something close to Nature, the dark goddess, as the Elizobethans addressed her. A Nature which encompasses the unknowns of the cosmos and the unknowns of a man's heart . . . and is equally frightening in both manifestations. THE WEREWOLF OF LONDON has this quality, when Henry Hull, amid the dark foliage of his greenhouse, literally "walks into" the form of the werewolf, or the Great God Pan. Other moments: the child's blood spreading beneath the arroyo door, in Lewton's THE LEOP-ARD MAN: Claude Rains' opium visions, and his collapse in church, in Stuart Walker's THE MYSTERY OF EDWIN DROOD; the Monster's first entronce, in Whole's FRANK-ENSTEIN

Movies have scorrified this essential awe within the last decade or so, I think (with occasional exceptions, like Hawks' THE THING). Being neither sociologist nor psychologist, I refrain from blaming the Bomb, Viet Nam or lack of parental supervision for the phenomenon. Yet, it seems that an



HENRY HULL featured with WARNER OLAND and with VALERIE HOBSON in

werëwolf de london

essential foith, related to religious faith (the non-orthodox sort) in no unimportant way, has disoppeared, or gone into decline . . . a faith in the reality of movies, which enabled the audience to participate (as any audience must, in any work of art, popular or other). This reality of movies has been largely replaced by movies-as-spectacles; which involves no stripping away of masks at all, but their accumulation. In horror films, this has produced farragoes of make-up and "special effects" (think of the original Frankenstein monster's subtle make-up, and the modulations which Jack Pierce worked on it in THE BRIDE OF FRANKENSTEIN()

I cannot say that Franju has related, single-handed, the important sense of awe, but he has replaced it with a kind of vision, moral and poetic in its tray, which is rare enough in any sort of films. Franju's busic favorite home appears to be, the violation of nature by modern man, expressed in very blunt, brisk (though sometimes frenziedly estatic) imagery, in

WITHOUT A FACE, Fronty's imagery is much more spere and cold a succession of scenes, feoturing outurnal country background and the beautifully austere mansion. Itse saber grey paring-atones. The glimickry of science-fiction is used with the utmost rigar, and surdonic point (the after-effects of one operations) and the science of the point of the science of the sci

The scientist-father has been guilty of violation in every sense -including, symbolically, the sexual. His reaction is to try to perpetuate the mask: for he has despoiled not only his daughter's physical beauty, but her identity; and-since she connot remain truly innocent of his practices-her soul, as well. In trying to reclaim the unreclaimable, to preserve what has already vanished, the father tries to freeze identity itself. In so doing, he embodies both the bad scientist and the bad artist. And, of course, as bad scientist and bad artist, he proliferates falsehood. Brasseur's own face is an immobile mask (a little like Senor Wences' boxed talking head--"Alright? Alright!") and Alida Valli's face, supposedly rebuilt by her lover, is a frigid not-quite-parody of her diamond-eved beauty. The great codifying scene takes place in a police station, where an amateur investigator, the sister of a girl victim, is being minutely studied, to determine the facial and bodily features necessary to pose as a potential "subject" for the suspected Dr. Brasseur. In the version I saw, the theme of mask and inanition was involuntarily enriced by whoever supervised the wooden English dubbing: the prosy American voices converting the actors into elegant ventriloquist dummies.

In the closing shot, the daughter (still wearing the white mask of Cocteau's Muse) walks slowly into the darkness. In a beautiful reprise of BLODO OF A POET's clasing shot . . . a white dove poised on her hand as she enters the dark evenue of forest: Nature restored and placeted of last.





The heroine of Franju's JUDEX tries to keep herself from eaves-dropping.

## 1966 Necrology Compiled by Barry Brown



STERANKO





THE MEN BEHIND THE COMICS -1

Hew does a super-Hern legis? By some incredible happening in the trackless corms. Or perhaps in a lab cenglex of chrome and glass eachiersy while high-valtage ares vitalize some new kind of Rife-force Maryke, even by a little occion involving X-rays . . gamma

preneur. He alone does the honors on SH.1 & L.D. agent Nick Fury, writing, pendling and inking the fast-peced spy strip. write using the pulp treatment which is basically what the Marvel format consists off By doing both script and art-lately I've been coloring my strip too-my ideas emerge complete, just as they were conceived?' Indeed, Stargate Indeed, Steranko was made the Fury strip a tour de force of graphic surprises, 'heirbreath escapes unique plots and sub plots, split-second action and unpredictable twist endings

"I utilize motion picture technique in telling my stories; dynamic symmetry, symbolic montages, point-of-view angle

shats, match-dissolve transitions enything that is unusual will help me create a profound import on the readers?" difficult not to be inspired when working with great men like Stan Lee and Jack Kirby, both talented innovators in the field. Marvel's riding the crest of an irresistable wave, and they are unquestionably the current leaders in the comic world. Lee says that Steranko has gained a legion of fans and plans to give him another strip as soon as possible. Before Steranko joined the Marvel bullpen he created an entourone of super-heroes for Harvey Publications Including Soymen. the Gledieter and Mogic-Moster







Presently, Steronko is perparing motival for a new sperin here television series. "I'm very embruositic about his creation. The concept and charcitir any judge of what makes for exciting viewing, this show should have when I takes, for exciting viewing, this show should have when I takes, and features o features renge of visual special effects that will delight every viewer."

Steranka's life reads like one of the characters about which he writes. Now 28, he has somed a livelihood as a cornival pitchman, fire-sater, magician, escope-ortist, emcee and comic, sign pointer, ad agency ort director, singer and musicion and graphic designer. He is credited with writing a host of best-selling magic books. During his career as a liberationist (a word he coined for restraint into which he was placed-including jail cells, straitiackets, handcuffs ond irans, huge safes and baxes drapped underwater. He's a hard-living, hard-driving individual who is perpetually creating . . . a 24-hour-a-day operator whose energies flow into a dozen different direc-Always impeccably tions. dressed, his associates jokingly call him the "Iny League Drooplo." His blandish-brown hair aweeps backward without o part) there is humar in his eyes and an ongular James Dean coolness about his face.

There is, in the comic world of factory, no other figure quite like him. To classify him in any one colegory would be a mistake: He defines his own gestalt: "I want any work to compound style, good taste. motion, perspective, awareness, form, beauty and intelligence." His ultimate goal is to direct motion pictures. A potential legend in his own time, Steronko has stirred up a storm of controversy, criticism and compliments, and his subtle have added piquant fuel to the fires of the comic world. -Ed Bleckwith





Multi-talented Jim Steranko at work on his forthcoming animated super-hero TV series.





## THE DBDRDCDDES

## Manchu

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of Chinese restouverts, 800 million Chinese on --hert around.

One thing shout the "plot": by sees ad coincidence, it oppears, the ell the hostep childless" are ensuing the lovelless girls are assembled before convers—oil in the from the control of the converse oil in the from the converse of the control of the from the bosseledge that scientists receip here are lengthing according to best bookfire for make officing occording to best bookfire for

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A scone deleted from the American version of THE SRIDES OF FU MANCHU, featuring the winners of the nine-country campolition for appropriate "birdes." From left to right, 20-year-old Gaby Schor, from Switzerland; 22-year-old Katerina Quest, from Germany; and 22-year-old Christine Rou, from Authoritics.



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Al terms, as of an extraord, persons relationably between of an extraord, personnel amountaining mensioning considering the overall ventreolive credition that you've, how's, and journ Serr of Ilias "Jough Robers Gentleren (i.e. known as Sent Jo "King Direasow") Cardon (i.e. known as Sent I.) Tyrige to each in on the Maken Workel apartus.—Cabria T. Berk





## MOVIEGUIDE TO

Across the West it moved . . . the Frankenstein TV Movieguide! Onward! Westward! Some huge bloblike substance, devouring all movies in its path! Will it never cease? Is mankind doomed?

I AJM AT THE STARS (107 min-Cal-1962), J. Lee Thompson directed this big film about Werner you froun's coner is rocketry. Cart Jurgens, Vic-toria Shew, Herbert Lon, Gip Scole. sein Stew, Rerbert Lorn, Gip Scote.

BURT THE LIVING (56 raiz—UA-1958). Waird,
well-acted grade-8 uspense chiller hampened by
etch reding. Cereteler careful discovers he has
sower to cause death by shocking plus labe gravepless. Richard Bosee, Theodore Bikel, Peggy
Mourer, Mersert Anderson. CONFESS (95 min., WE., 1951) Alfred Minhouse Suspenser about priest who cannot reveal name of murderer, which he learned during confession. Mastparvery Clift, Arase Beazer, Kori Melden. MARKIED A WITCH (26 mis—UA-1942). Research Joint's charming and whitesical witch love story, recenter of all Livillar films and TV shows (Be-vicehed; Bell, Rock and Carello, etc.). Fractics Sarch, Vercarica Lake, Susan Naywani, Cecil Kell-avery, Robert Benthley. over, Robert Benhiry.

I MARRID A MOMSTER FROM OUTER SPACE (TO reference-1955). Kodden-enfound of programs—General Collect reserves in recorder from other space which is dispolated to look like Torn Broom, Geleria Collection of the Collection of I MARRIED AN ANGEL (B4 min-MGM-1941), benk prez droams obost angel-who soon op-oeurs or sons. This musical that seems almost a spoof of the early MocDenald-Eddy classics, Music by Rodgers and Mart. Journette MacDyneld, Nelson Eddy, Edward Except Haron. WAIXED WITH A ZOMBIE (169 mis-REQ-1943). loady, eers vaodoo-herrer film produced by Val ewton, area described by him on "Jane Eyre in Johl!" Several strikingly broudful momenta. tracked by Jacques Tourneur, Frances Dee, Tom-correct, Edith Serrett, Jennes Ellion covery, Edih Berrett, Lenne Ellison.
WAS A TERNACHER (FARCENTER) (72 min-AIP
1927). Odd but wheerver a good character
extre path to stor in a film in yousely a clinica,
colorly, Whit Blassell (votation of every other at
orice seer mode, it seems) plays it for fan as
exceedent of The Doctor, who chaps up fresh
excepted and reviews has mids High-pumy face,
ceds the reast to his pet alligator. Phyllis Cootes,
over Canney, Robert Burten. WAS A TEENAGE WEREWOLF (76 min WAS A TERNAGE WEEEWOLE (% nin-Alf-27). Inframes quoties which began fin cycle regrettable teenage-horrer films. Fersenial Mad better hars rise, jewable juvereile delispaset inte ly, saltvating Teerage Weeworlf. Actually, cuts is on werse than tensy, but applications repaign made it o model of its lurid kined, chiesel Landeon, Yeanne Lins, Tony Marchaell.

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minor forwige-mode pic.

NICKEDISCI, 198 (1997; TMI (192 min-Wij-MICKEDISCI, 198 (1997); TMI (192 min-Wij-MICKEDISCI, 198 (1997); TMI (199

Editor's Note Pardon our dust. As we continue to

isist, we notice that a number of fanzines (see Mike McInerney's Cofandidicts colyum) are now offering similar listings. We're happy to see that we've sparked a frend, but we're way ahead of you, gang! Notice that this time we've included a movie which hasn't even been released to theaters yet! Madness reigned INCREDIBLE SHENKING MAN, THE CN minutes and the problem in moderates and they are made and the problem in the p

Service of the control of the contro

INTERRUPTED JOURNEY, THE (80 min-Kerda-1949), During terrifying ride, man is heustled by will dissues exisperie, Erithshmode, Dan's confuse with book (corrying some title) abset the bizone Earney Mill IIIO sighting, Richerd Todd, Valuria Helsen. INVADES ROM MARS (75 min-fax-1953).

Valories School.

NUMARES SCOM MARS (Fr. spin-for-1932)

NUMARES SCOM MARS (Fr. spin-for-1932)

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tion of the sony snarchers (to mit 1960). Absorbing, convincing, powerfu natul science-fiction for Jock Finney's C self of faminatic plat by beings from another world. Girkly realistic, well-directed by Der Siegel. Hawfesby acted by Kevin McCarrivo Dane Writer, Carolon Jewis, King Ducarivo Lorry Cotes, Whit Reself. Superforps. HYMASION OF THE RETURE MEN (105 min-med-1962), Nepturars grive with usual roke-over plans. Joppsense-mode. Salenth Ciribo, Shifter plans. Joppsense-mode. Salenth Ciribo, Shifter AND THE SAUCERMEN (75 min-AIP-ST), Ledisrass of quickle, on lowest tenness of Spoot invesions are cute little secur-men oi reject alcohol lose victima' veins. Ending is in fuerry fulcil, 34ver Terrell. Oloria Confile. wymood horbas.

WHADON OF DER STAR CEEATURES (81 mis
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NWASION OF THE VANPRIES (78 mis-AIT— FREZ). Typical Mexicon horror firm; 19th century dector fraces images doubt to vamplers 19th century dector fraces image doubt to vamplers 19th Marrino Loursen, Tiro Jurco, Rafoel Del Ro. INVASION OF THE ZOMBIES (27 mis-TEC-1953). Mod sciential with usual take-peer plans creates rece of scenbid with usual take-peer plans creates rece of scenbid. rece of technics.

WHATGON LSA, (74 min-American Cot-1933).

WHATGON LSA ISSBLE BOY, THE (85 min-Pan/MGM-1957). IMVISIBLE EDV, THE (35 min-Pain/MGM-1957). Light-bacyfal points on spore-sup between such that the supplier of Underlandsche Bericht gegeneren. Serer Weigel.

Weitfellaß Die Ausgel. Hie der nin-Aus-C-1960.

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WHISEE MAN RETURNS, THE (BI min-Delv-WISEE MAN RETURNS, THE (BI min-Delv-WISE). Good sequal to ariginal. Hen wrengly servited of brether's murder becomes invisible in find real Eiler, Well cated and directed. Yener Price, Ceffie Hendwiske, Nan Grey, Ceffiellamay, Alon Nepier. Kellaway, Alan Nepier.
INVISIBLE AMA'S BEYENOS, THE (78 min-Univ-1744). Feir B thriller. Adadman forces decide to make him invisible so he roth heiset hose who sent him up the siver. Special-rifects sometimes dippyy, but good performances in supporting roles rescoe film. John Holl, Evelyn Arken, Jehn Currelline, Gale Zendergoand, Leon Erral, Alan Currelline, Gale Zendergoand, Leon Erral, Alan



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IT CONQUERED THE WORLD (71 min-ARC-1956). Foir, foat-nowing little af striller. Loveble co-unerhar-recover from space controls minds of sorthlang. Directed by Reger Corrent, Pelal Gravus, Bavarly Gorland, Lee Von Cheef, Solil TOWS ON TREES (84 min-Univ-1952), EUWS ON TREES (84 min-Univ-1932), Pe-pully fuency ideo obsort a family discovering by tree in their back yard is drawned in 17 yearies style foolsbreas, Ifere Dunne, Jagger, Joon Evans, Sishard Crenns.

APPENED IN BEOAD DAYLIGHT (97 ng-1960). Gest Frabe's best villain of two propriet rate Goldfinger but psychologister in this M-like suspense tole. Heinz Schmonn, Michael Simen.

Cloire's delightful fente entery reporter who gains e-ewspaper and can the s. Fost, imaginative and fur parvell, Jack Oakle, Edoor ndo Dornell, Jaco Caste, Espat Newmay, on NAPPENS EVERY SPEING (IZ min-Jox-194 inver, entertoining and well played science on county. Profesor Invents and wood as once and covers boselvell with it, joining ma opus team to prove it works. Bor opus team to prove it works. Bor een Peters, Paul Desigles, Ed Begley.

T. THE TEROS FROM REYOND SPACE (67 min-1.4 1998). Space creekure secreti isself about cornh noded and is not discovered wellt ship is sep is upoc. Minor little grade-8 space opera a better than expected. Marshell Theoreton, hown Smith, Paul Longton.

IT'S A DOO'S LIFE (\$7 min-MCM-1935) stried Ber Sinister and Wildfan. Slightly av tail of a doo's climb to success-told b dog. Edward Gwern, Jeff Bichards, Jogger Celer.

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Jesse Wiste, Jean O'Brain, apec Wester, 1950. Foult, I'VE LIVED BETORE (Sz mier-Univ-1950. Foult, exploration of reincornation theme in which oir line pilos believes hisself to be pilos kilo during Werld Wor I. Jock Moheney, Leigh Snaw-den, Ann Berdino.

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ACK AND THE BEANSTALK I'Th relo-Exclu
WB-1972). Abheet and Castello coverely to
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softens, bud Abbost, Lou Costello, Buddy
William Farman, Duvid Stellery, Durothy
William Farman, Duvid Stellery, Durothy

GIAHT KILLER (94 min-Zenith/UA He Glams assess for managers in Escellent jovenile adventure-fartasy. Pendragen Kidseps a princess and a hand sets out to rescue her. Striking

JALOPIE (62 min-AA-1953). Usual B m. see uwwwiy, fishtic moil, solen (dwely). Milliand, Milliand (D cala-field). British-ode (Alfred Histoheek, file), based on nevel by phine "The Birds' Dukherier; concern sevaring operations. Better than Ledy Venides (schools by 6 of '30); if was a base office other than the complete of the control of th

JAMAICA BUH (F2 min-Clarise/Faru-1F Confused melodrama about strongs family huge moraton in Jamaica, with voodoo or tones. Predictable last fair energh, Bay Mill Arlene Dahl, Wendell Cotter, Patric Know











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by Thomas Burnert Swein (Mcs. 40%). Just in time for Infallwein Came, Lury Shary TERRORI (Jacker, 20%).

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#### SAUCERS

(Continued from page 15)

"Then I read an article that furned the tide," says Ill. "I learned that in New England 64 people saw this member phenomenon at the same time—a saucer in flight. One person claimed has been seen to be present of the power lines and tap it. For me, the tapping of a power line for interpase fuel explained the blackouts." At that time, Shatner classified himself more as an appositir cather than as a true believer. "I still liadfr that as a true believer." I still liadfr that politics.

Then, he did.

The man Shatner met was "a most respected professor of philosophy and head of a state university." He told Shatner the following story:

While in Idaho, attending a conference, the professor was spending his lunch hour with two contemporaries when-for a minute and a half-he watched a large, shiny object that seemed to be made of aluminum hover and dart about the city before it sped away at an incredible rate of speed toward the mountains. The professor compared notes of what he had seen with his luncheon companions. They all saw the same thing. Their sighting was never reported, however, for the professor, as head of a university, did not want to risk any controversy. However, the police did report the incident.

Shatner, upon hearing this story, was fully converted. Says the STAR TREK star, "Whether these saucers come from outer space or not, that I don't know. They could possibly be new weapons we or somebody else is developing. One thing does bother me, however. My friend, the one who got me going on all of this to start with, insists the Air Force has sent up fighter planes to identify these saucers and that these planes have been disintegrated. Not shot at. Not clinned Disintegrated I don't know. What I do know, or feel I know, is that these saucers do exist. And, more and more people will soon come to the same conclusion. Due to the advancements in the space age, the human mind is now able to conceive of the existence of saucers and accept

Stuart Whitman, who made his 1951 movie debut in WHEN WORLDS COLLIDE and the first important flying saucer film drama DAY THE EARTH STOOD STILL, confirms Bill Shatner's theories about some strange linkage between Unidentified Flying Objects and the mysterious East Coast power failure. Whitman claims that he became a "contactee" in Hollywood on November 9, 1965-the date of the blackout. He says that two saucers pulled up outside his window and the occupants communicated with him in English, admitting they were responsible for the blackout across the continent. It was a warning, a "little demonstration of their power," in hopes that Earthmen will stop fooling around with basic natural forces they do not understand. Whitman is ab-



Stuort Whitmon in Robert Sheckley's THE PEOPLE TRAP on ABC STAGE 67.

solutely serious about his contact story—even though no one eise has confirmed the tale. Oddly, Whilman's description parallels the plot of his early motion picture. DAY THE EARTH \$TODD STILL, in detail. (The prophetic Fox film concerns space visitor Klaatu, who creates a worldwide power failure as a warning to the people of farth.)

But actual news reports give credence to Whitman's account: At 4:30 P.M., on November 9, 1965, two commercial fliers radioed that they were watching jets chasing UFOs over Tidioute, Pennsylvania. One hour later, the assistant conductor of the Indianapolis Symphony Orchestra, Renato Patini, observed a brilliant light in the sky while traveling to Rochester. New York. Pacini and others in the car with him watched the light for several minutes until it was lost from sight amoung the hills and houses of Syracuse. At that moment, the car radio announced that the blackout had begun. Robert C. Walsh, the Deputy City Aviation Commissioner for Syracuse, was flying about 1500 feet over downtown Syracuse when the blackout struck. "It was an eerie feeling," reported Walsh, "I though my evesight was going, and for a minute or two I didn't know what to do. Then I saw cars moving in the streets, and I knew that at least I could see. I though of sabotage, I thought of a lot of things. I even looked off into the distance to see if I could see any flashes of any kind." Walsh returned to the airport and was standing on





#### SAUCERS

the runway when he and others saw a gigantic fireball go rolling up into the air. Walsh described this ball of light as "about one hundred feet in the air and fifty feet in diameter." After rising at a fast rate of speed, it suddenly vanished. Meanwhile, veteran flight instructor Weldon Ross was observing the fireball from overhead. Ross and student pilot James Brooking watched as the glowing globe moved over power lines leading to the generating plant at Niagara Falls.

The official explanation of the ower failure is that a relay break at Sir Adam Beck Plant No. 2, four miles north of Niagara Falls, caused an over-

Roy Thinnes, star of THE INVADERS, says that this new ABC-TV show, is "theorizing with reality, theorizing as to who flies UEOs and why they are here." In the series. Thinnes plays a man. David Vincent, who has discovered that aliens from another planet have landed here on a colonizing expedition.

"Other science-fiction TV shows." he says, "are playing with dimension of time and space. THE INVADERS takes the hundreds of news reports that we have gotten-and continue to get-and goes a step further in that David Vincent knows why they are here. I believe in Unidentified Flying



Objects and that covers a vast variety of possibilities that are now being investigated by many of the finest scientific minds in this country-with government funds supporting research."

"I saw a UFO for the first time last year when sightings were reported in Los Angeles," he admits, "I was not one of those who reported the incident to the police. Either they would have thought I did it because of the show or like David Vincent in the series, they might have thought I was a crackpot." Thinnes made the sighting while he and a friend were driving west towards the Pacific.

"There was this blob of light over the ocean that changed from white and green to purple. It dipped toward the horizon, and we were trying to tell ourselves that it could be a meteor. Then it suddenly swooped upward into view and was soon out of sight. Meteors don't do that." Thinnes and his companion, actress Lynn Loring, have no training to enable them to estimate the speed or distance of the mysterious object, although Roy has long been interested in the subject of UFOs and has been doing extensive research in the field since beginning THE INVADERS

I'm beginning to believe." he says. "that it is presumptuous of us here on Earth to think that we are the only ones, the only form of intelligent life in the universe."



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## Necrology (Continued from page 29)

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